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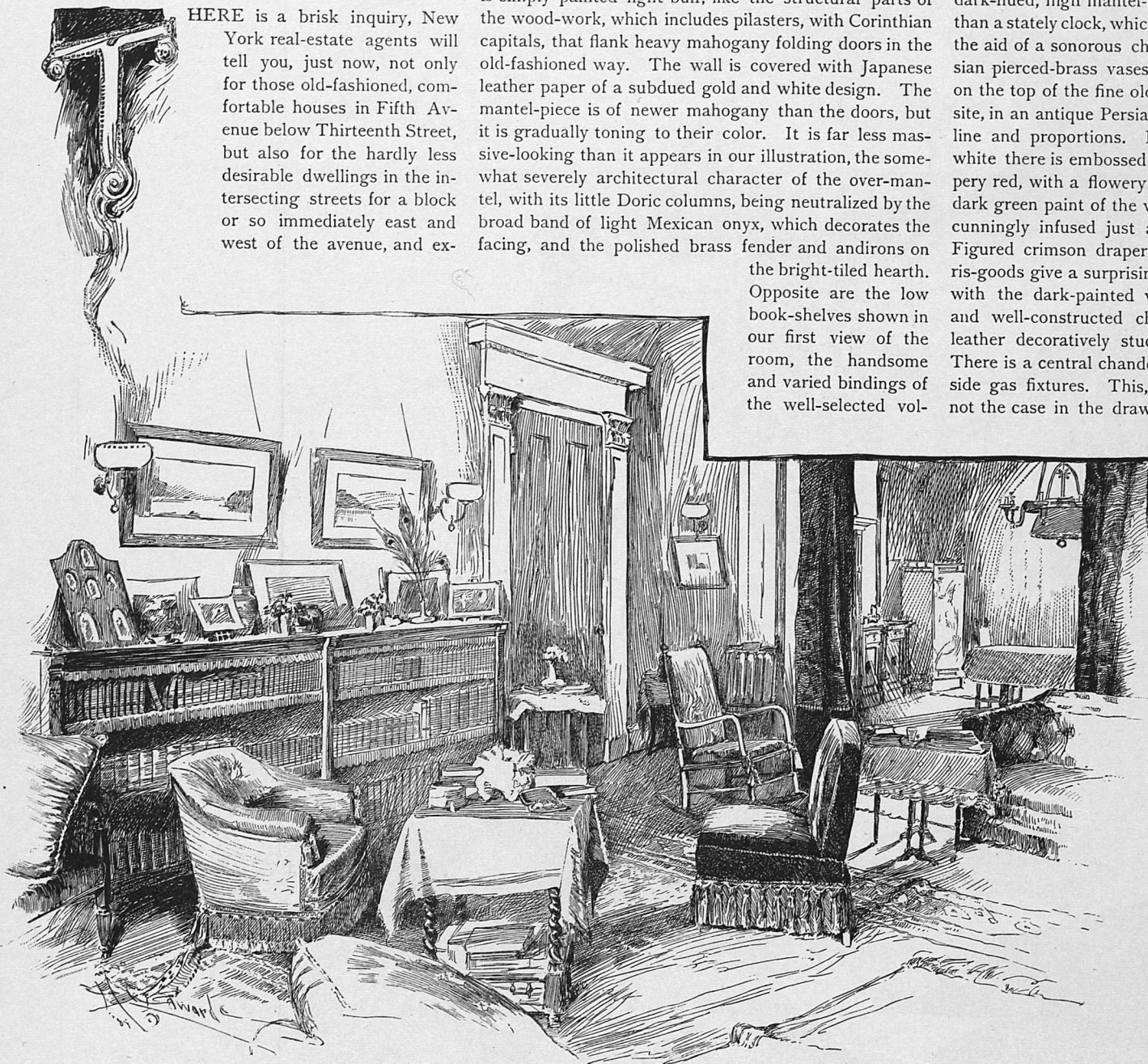
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THE HOUSE

A MODEL NEW YORK HOME.



VIEW OF THE DRAWING-ROOM IN A REMODELLED NEW YORK HOUSE.

tending into Washington Square. Quiet-loving lawyers, artists and editors especially show a preference for the neighborhood, and it would not be surprising if, in the near future, they should give it somewhat of a character of its own. House after house is reclaimed—often from the boarding-house state—and re-established as a gentleman's residence such as it used to be originally, scarcely a generation ago.

One of these old-fashioned, honestly built houses we have chosen for description and illustration this month, as constituting, in all its belongings, what, to the mind of the writer, is an ideal city residence for a small family in comfortable circumstances. It is of brick, has three stories and a basement, and there is an attic floor, which, by the raising of the roof, has been made to render three well-proportioned bedrooms for the servants and a spare or guest chamber. This feature, together with the enlargement—by utilizing superfluous hall-rooms and cupboard space—of the bath-rooms and the creation of a back stair-case, with a connecting butler's pantry—ideal in equipment—makes a dwelling almost exceptional in its conveniences, considering that it occupies only an ordinary city lot with a frontage of twenty-five feet.

The taste shown in the furnishing and decoration is no less marked than the perfect comfort of the house itself. Entering the drawing-room, from a well-lighted hall, one is impressed by its agreeable proportions, em-

phasized by the judicious treatment of the frieze, which is simply painted light buff, like the structural parts of the wood-work, which includes pilasters, with Corinthian capitals, that flank heavy mahogany folding doors in the old-fashioned way. The wall is covered with Japanese leather paper of a subdued gold and white design. The mantel-piece is of newer mahogany than the doors, but it is gradually toning to their color. It is far less massive-looking than it appears in our illustration, the somewhat severely architectural character of the over-mantel, with its little Doric columns, being neutralized by the broad band of light Mexican onyx, which decorates the facing, and the polished brass fender and andirons on

the bright-tiled hearth. Opposite are the low book-shelves shown in our first view of the room, the handsome and varied bindings of the well-selected vol-

and andirons instead of the glittering brass, and the dark-hued, high mantel-piece, with no other ornaments than a stately clock, which announces the flight of time by the aid of a sonorous chime of bells, and a pair of Persian pierced-brass vases, which have their counterpart on the top of the fine old carved oaken sideboard opposite, in an antique Persian ewer and tray of exquisite outline and proportions. In place of walls of gold and white there is embossed Japanese leather paper of coppery red, with a flowery frieze; it is well set off by the dark green paint of the wood-work, into which has been cunningly infused just a suspicion of bronze powder. Figured crimson draperies of cotton, velvet-faced Morris-goods give a surprisingly rich effect, in combination with the dark-painted wood-work and the substantial and well-constructed chairs, upholstered in dull red leather decoratively studded with brass-headed nails. There is a central chandelier, and light also comes from side gas fixtures. This, we should have mentioned, is not the case in the drawing-room, where there are side

burners only. As in the drawing-room, the Calmuck carpet is merely a neutral background for various rugs.

If our space had permitted it, we had intended to supplement our illustrations of the drawing-room and dining-room with others of the library, the principal bedroom and the nursery; but we find that we must content ourselves with simply a brief reference to these.

The library is a large back room on the second floor, connecting with a luxurious bath-room and opening into the principal bedroom. It is a library in fact as well as in name, which we need hardly remind the average New York householder is not the rule. Books confront one everywhere; they hold sway on low shelves on both sides of the dull blue, glazed tiled hearth, with its shining brass accessories, and else-

where they run up almost to the ceiling. The prevailing color of the bindings is that which has been described by Dickens as "underdone pie-crust;" it tells us at once the profession of the master of the house. Facing the fire is a handsomely carved writing-desk. Above everything else, the room is a working-room, albeit it is a very comfortable one.

The old white marble mantel-piece has been painted a warm, neutral, dark color, like the wood-work; rugs lie here and there on the greenish-hued Calmuck carpet, and there are easy-chairs of various kinds. The wall-paper is gray blue, "self-colored," in an all-over pattern. It is similar to that which runs up the staircase from hall to attic, with an indigo-blue stair carpet and light buff-colored wood-work to set it off. The particular shade of this blue wall-paper, by the way, is uncommonly good—it resembles what china collectors know as "powder blue"—and the partiality shown for it throughout the house is easy to understand.

A lighter scheme of color than in the library prevails in the delightfully airy-looking bedroom adjoining. There the mantel-piece, wood-work and frieze are painted light buff, and the walls are papered in an "all-over," self-colored design, of a terra cotta which is almost shrimp pink. The favorite note of blue is introduced in the indigo-hued carpet and the decorative dull blue, glazed tiles on the hearth and on the top of the mahogany

umes making an effective point of decoration, agreeably echoed as to color by the books in a similar nest of shelves to the left of the fireplace, which have inadvertently been omitted from our picture. On the other side of the fireplace is an upright piano. The silken portières and window curtains, running on brass rings from plain brass poles, are of a dull metallic blue, and, instead of the more usual sash curtains, there are inside straight hanging curtains of light-colored Madras muslin. A plain olive-brown carpet makes an effective background for various handsome rugs. There is a pleasing variety of comfortable arm-chairs, sofas and convenient little tables, suggesting the influence of the lady of the house. This influence, it may be remarked, in passing, while dominant throughout this well-appointed home, is never trivial or transcends good taste. The wall pictures are quietly framed prints and water-colors. The blue of the draperies is repeated in some of the furniture coverings; but the general effect of color, with the added factors of china and other ornaments, sofa-cushions and odd pieces of furniture, and the never-failing vase of decorative flowers, is lively and variegated.

Passing through the folding doors into the dining-room (illustrated on the front page of the magazine) we come into quite another atmosphere. Sober richness appropriately takes the place of the cheerful variety of the living room. We find wrought-iron fender

washstand. It also appears in the pretty flowered cretonne that drapes the windows, between which, by the way, is a long pier-glass, which, under the old régime, used to occupy a similar place in the drawing-room—but the gilt frame is now bereft of its finery and is painted light buff like the wood-work. The wardrobe and dressing-table are of mahogany with brass fittings, and the latter has a cover of light gray blue silk of Oriental design, setting off to advantage an attractive array of silver toilet articles. The bedstead is of plain brass rods and is without canopy and drapery of any kind; it is covered with a dainty, old-fashioned eider-down quilt—the blue silk half seen through the open lace cover. There is a lounge invitingly placed at the foot of the bed, facing the open, brass-fitted fireplace. The chairs are of wicker. From the gilt picture rail, which connects

hold kettle and pannikins, which convenient contrivance, simple as it is, having to be made to order, cost more than the most elaborate fireplace in the house. Over the mantel-shelf is a large, framed "Braun photograph" of Raphael's Madonna and Child—the Baby's first Christmas present from her father. The other pictures are the colored supplements of *The Graphic* and *The Illustrated London News*, neatly glazed, just as they are to be seen in thousands of nurseries throughout the land, from that of Mr. W. K. Vanderbilt to the humblest in the city; and where can you find prettier and more homelike pictures for the children to live with? With mention of the neat, parti-colored ingrain carpet and the reversible pink cretonne curtains, we must take our leave of our little hostess of the nursery, and of her most favored and happy home.

in wood, enamelled or painted and gilt. The mantel should be of marble, and yellow Sienna or pink African marble would be most suitable. The chairs are upholstered in damask, probably with some gold or silver thread running through it; but old tapestry or good painted tapestry would be appropriate. If the latter be used, a conventional design like that in the illustration should be adhered to.

The carved escutcheon on the door, as well as all the other carving about the door, should be done in the solid, not applied. This, indeed, is a general rule; but if not strictly followed elsewhere, the fault may escape detection. On the door, however, it is sure to be perceived. We do not advise the copying of the little allegorical figure painted on thin escutcheon. A pretty floral design would look better and would be quite in style;



SECOND VIEW OF THE DRAWING-ROOM IN A REMODELLED NEW YORK HOUSE.

the frieze and the wall proper, hang several "Braun photographs" from the old masters, with the Madonna and Child as the favorite subject. Hanging book-shelves hold a few favorite volumes, and the pervading sentiment in the room of a refined feminine personality is further marked by family photographs and various agreeable trifles endeared by association.

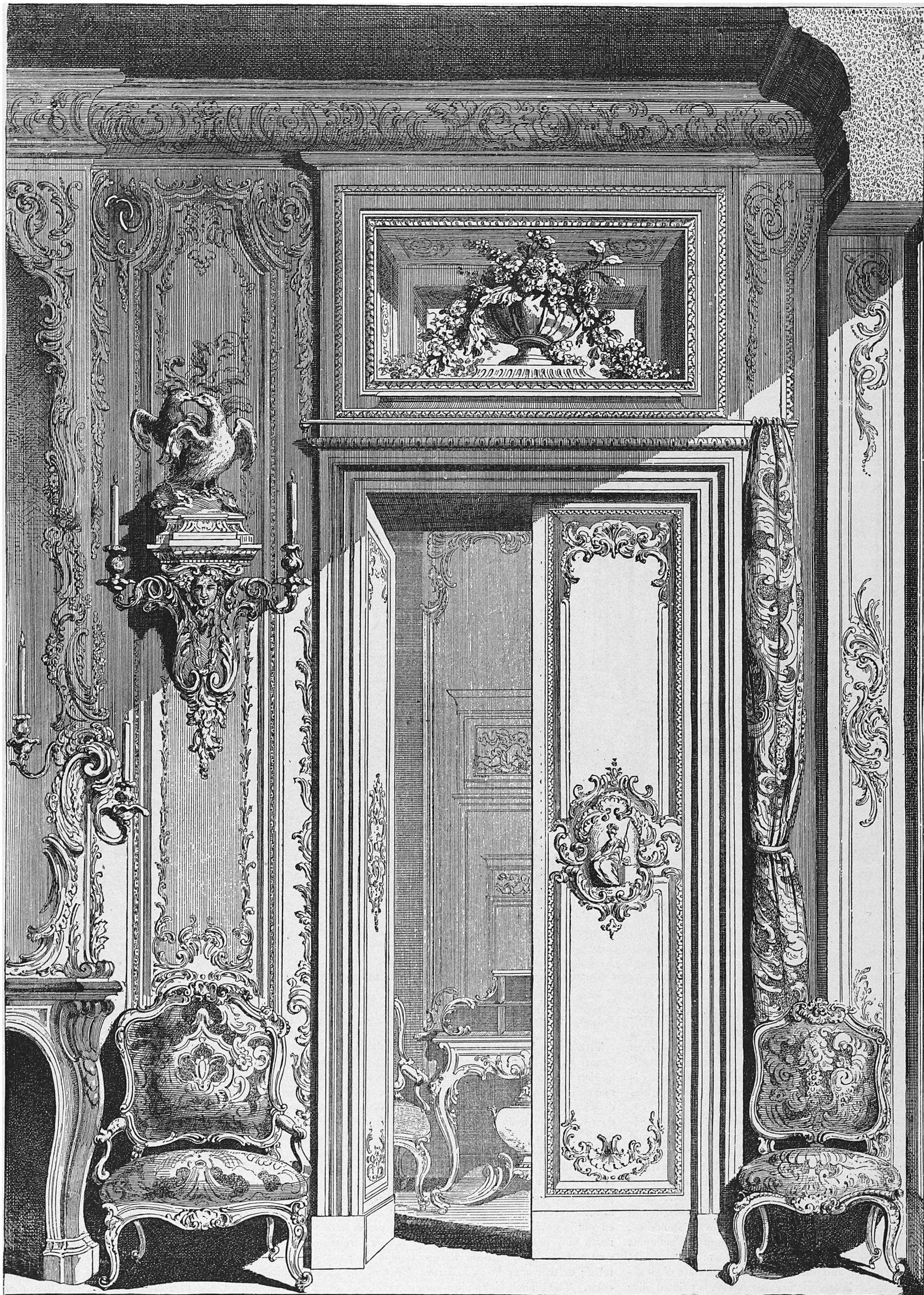
Above is another large and prettily furnished bedroom, with dressing-room en suite. Adjoining, and over the library, is the nursery, and connected with it is a large and luxurious bath-room like that down-stairs. To what better use could one put that odious cupboard called a "hall-room?" The nursery is the pink of neatness, and is light in its scheme of color and bright and pretty, as the abode of the little ones always should be. The wall-paper has a chintz-like design of tiny bouquets of flowers, and the frieze and wood-work are painted light buff. The bed and other simple furniture are of clean-looking ash. Before the fireplace, which is painted olive green, is a high wire fender, and there is a serviceable English, iron nursery grate, with a hob on each side to

LOUIS QUINZE DECORATION.

THE design for treatment of an antechamber in Louis Quinze style which we give on the next page, in connection with our series on the French historic styles, is magnificent enough to be appropriate for a salon or drawing-room in any modern house. Although the doorway is the main feature in the engraving, sufficient detail is shown to suggest a scheme of decoration for the entire room, or, for that matter, for a suite of rooms. The cornice is shown in section, over the window casing, at the right, and in perspective across the top of the plate. Like most of the wood-work, it had best be treated in white, cream or pale yellow, and the ornaments picked out in gold. The backgrounds of the panels underneath may be in a pale pearly gray, lilac or turquoise, contrasting slightly with the warmer tone of the parts in relief; or they may be in a darker shade of the same color. The branch for candles, surmounted by its group of doves, should be in gilt bronze. Any other appropriate group might be substituted. The mirror frame may be

but the flowers must be treated in the conventional way peculiar to the period. We have given many examples in *The Art Amateur*. The over door compartment in our illustration is open and is occupied by a carved urn and flowers. It is not desirable to copy this arrangement. The framework of the part may be filled with a panel treated like the panels of the wall, or the vase and its load of blossoms may be painted on it. In the latter case, we would recommend that the subject be painted in a single tint, not with a full palette. The portière is in damask, to correspond with the coverings of the chairs; but such correspondence is not absolutely necessary, if the same general tone be maintained. This tone, again, need not be similar to that of the wood-work, but should not be much darker nor any lighter. The window curtains may be of the same material.

The glimpse which is given of the further room shows a design for an elegant table bureau of the period and, in the mirror, the over-door decoration of that room. There is little of the extravagance of the rococo style in this design, which represents the best taste of its period.



ANTECHAMBER DECORATION IN LOUIS QUINZE STYLE.

(SEE PAGE 15.)

The flowing scrolls do not overcharge the wall surfaces nor materially weaken the main lines of the construction, while they give a decided air of elegant gayety to the ensemble. It is therefore highly suitable for a room in which cultivated people meet to amuse one another.

A ROYAL TOILET SERVICE.

THE toilet service in silver gilt illustrated herewith, which was given to the Princess Letitia Bonaparte by some of her friends, on the occasion of her recent marriage to the Prince Amedeus of Savoy, is spoken of by French art journals as a triumph of the goldsmith's art, especially when the short time given for the designing and completion of the work is considered. This was but five weeks; truly, very short notice. It imposed on the makers, Messrs. Bapst & Falize, the necessity of adopting, from the start, a style the known principles of which would save time that might be lost in experiments were the design to be in the fullest sense original. The style chosen is that of the period of Louis XV. It was also made obligatory that the arms and initials of the princess should figure on each piece. The arms, which include the Imperial Eagle, do not harmonize easily with rococo decoration; nevertheless they have been introduced with success.

The service is composed of ten pieces, all in silver, worked in the mass. The gilding was determined on against the advice of Mr. Falize, the designer. The mirror frame is composed at the sides of foliated scrolls in the rococo taste; at the bottom is the eagle with a garland of oak leaves; at the top is the royal crown of Italy on a shield bearing the initials of the princess. From this shield depend two delicately wrought garlands of flowers, which are caught up by the scrolls at the sides. Two branches for candles, each for three lights, accompany the mirror. Four boxes, two tall and round and two oblong, are decorated in repoussé. Their covers are surmounted by the Italian crown and by branches of myrtle. There are two shallow trays which, with a receptacle for flowers, complete the set. The table has been copied from one of the period, is now in the bureau of the Department of Finance at Paris.



SILVER-GILT TOILET CANDELABRUM.

(SEE PLATE ABOVE.)

taking a high polish, and, whether white or colored, is purer than the common or European sort. The latter is found in several parts of France and Germany, and in the Campagna of Rome. The colored sorts are usually striped or ribbon-marked with brown and yellow. It is just now out of fashion; but nevertheless looks very well when combined with gilt bronze in clocks, lampshades and other small objects. Its being very easy to carve should recommend it to amateurs. Our Mexican onyx, now coming so much into use for interior decoration, is but a variety of alabaster, but it is harder, more

or aluminium rather than with gold. The throne of Louis XIV. was of silvered wood. The process in the decoration is exactly similar to that of gilding.

THE word "sconce" comes to us from the Latin "ob-sconcia," anciently applied to a dark lantern. The difference between the ancient "esconce" or "sconsette" and the lantern, was merely that the latter had a glass, or was perforated to allow the light to issue at all times, while in the former the light was shut in by a plaque of metal or ivory, which was drawn back only when the light was needed. These little dark lanterns often took the place of chamber candlesticks, and were made of the richest materials, as of silver gilt, and beautifully wrought. The sconce, as we know it, was originally a dark lantern with its door or shelter taken away.

THE mahogany of Hayti is said to be the best. It comes from near Saint Domingo. Its color is bright, its fibre fine and close. Cuban mahogany is heavy, but has a large fibre which makes it easier to work, but it is less decorative. The wood which comes

SILVER-GILT TOILET SERVICE, IN LOUIS QUINZE STYLE.

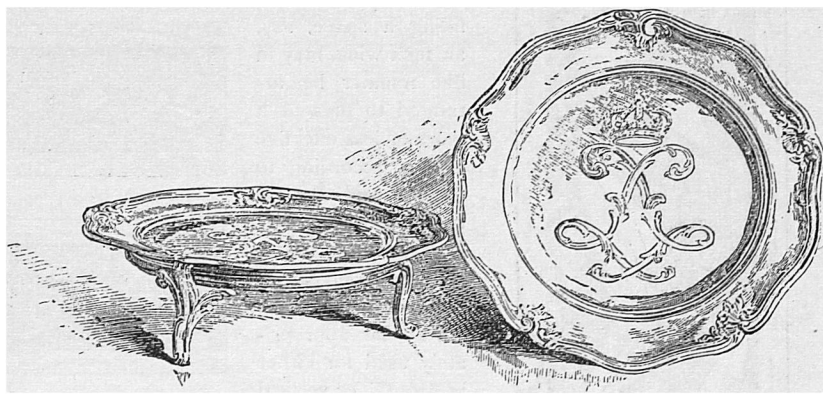
RECENTLY PRESENTED TO PRINCESS LETITIA BONAPARTE ON HER MARRIAGE.

transparent, and, though more variegated, still, less beautifully marked than Oriental alabaster.

WHEN lamps came into fashion in France at the end of the last century, it was some time before any one thought of adapting the candle shade to them, and Mme. de Genlis writes that the lamps were having a bad effect on people's eyes on that account. The first attempt to remedy this want was to make as near an approach to the candle and its holder and shade as possible. The lamp was elongated and shaped so as to look like a candle. It was mounted in a socket attached by a movable ring to an upright rod, just as was then customary with candles. The shade was attached to another ring. This is evidently the origin of our students' lamp. The shades were sometimes beautifully ornamented. The Princesse de Trivulze (1758) had a lampshade of Saxony porcelain mounted in branched work in ormolu with flowers in porcelain, a charming idea, and one worthy of imitation by our manufacturers. From the first, all the materials now used were in demand for lampshades—metal, paper, porcelain and opaque glass, excepting those in silk and lace, which are an invention of our times. The latest thing, mechanically, in lampshades, is one which is hinged to its support, and can be turned up, if required, to serve as a reflector.

SILVERING was anciently used almost as often as gilding on wood, and at the present day it is again occasionally so used. The mouldings, carvings, etc., of the wood-work in rooms treated in the very light key of color now fashionable, in cream color, celadon, and other pale tints, are, perhaps, preferably picked out with silver

from Honduras and Yucatan is considered of inferior quality. It is light, coarse, of a pale red, sometimes yellowish, and never takes the fine color which Haytian mahogany acquires with age. Mahogany is priced, in the rough, not alone according to the place of its growth, but largely by the markings which it shows, and which vary in different parts of the same tree. Plain mahogany, without markings, is the cheapest. Next comes the veined sort, then the flambé, moiré, spotted, striped and branching. The richest markings are found at the junction of the trunk and principal branches, which is, so to speak, the prime cut of the tree.



SILVER-GILT TOILET ACCESSORIES.

(SEE PLATE ABOVE.)

PRACTICAL WOOD-CARVING AND DESIGNING.

IX.

THE amateur wood-carver will not be likely to commence his second job before discovering that designing is more difficult than carving. Any one with hands, eyes and a few tools, may, with patience, do creditable work in wood-cutting, but to make original and appropriate designs for the various parts of even a simple piece of cabinet work, so that they shall be satisfactory to the possessor a year hence, or that may be submitted to an intelligent critic, with confidence

that the work will not excite a smile of pity, is, in truth, no easy task. Making studies from nature, and constant observation of the designs of others, with diligent practice, will alone overcome the difficulty. The student needs to be cautioned to avoid designs that are untrue to nature, or to traditional art forms; to ignore designs that are opposed to common sense, or designs that are weak, trivial, or absurd. His only safety is in copying from the unfailing storehouse of nature, and available designs from this source are only to be secured by observation and the most careful drawing.

When the forms and the growth of leaves, buds and blossoms are obtained, it then becomes important to make the most effective use of them by proper disposition and treatment. In designing as simple a matter as a line of rosettes, they may, even if correctly drawn and modelled, be employed with greater or less effect, as is shown in the accompanying illustration.

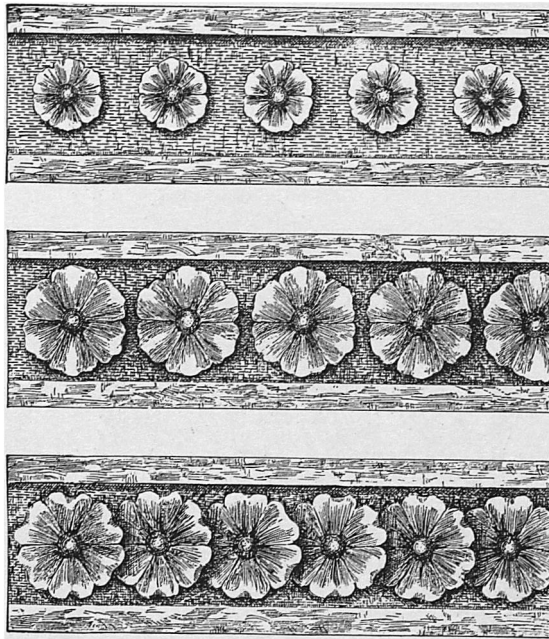
A good rule of decoration is to make the most of your space; to use, for example, a small rosette, or leaf, when the space to be filled admits of a larger one, or to cut weak or diminutive ornament, when richer and more effective may be employed with little additional labor, is poor designing and misspent effort. A vertical band of overlapping leaves filling a space, say, an inch wide, may in like manner be arranged to present a more or less effective design, according to the size and disposition of the leaves, as shown by the different bands opposite.

Rosettes may, as a rule, be appropriately used for either horizontal or vertical lines of decoration, while leaves which have a base and tip must be arranged with reference to the horizontal or vertical direction of the band they are employed to decorate.

In cutting bands of ornament varied effects are produced by the manner in which the lowering is done. The usual way with a learner is to lower vertically from the edge; a softer and more pleasing effect, however, is produced by sometimes bevelling or hollowing the edge, as shown in the figure in the next column.

In the treatment of a line of rosettes, an additional effect is produced, if, instead of stamping over the entire background, the rosette is allowed to rest on a stamped band somewhat narrower than the diameter of the flowers, leaving the margin on each side of the lowered space unstamped and smooth.

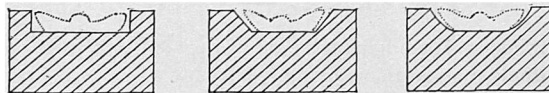
While it is essential to effective decoration that the



HORIZONTAL OR VERTICAL BANDS OF ORNAMENT.
BY BENN PITMAN.

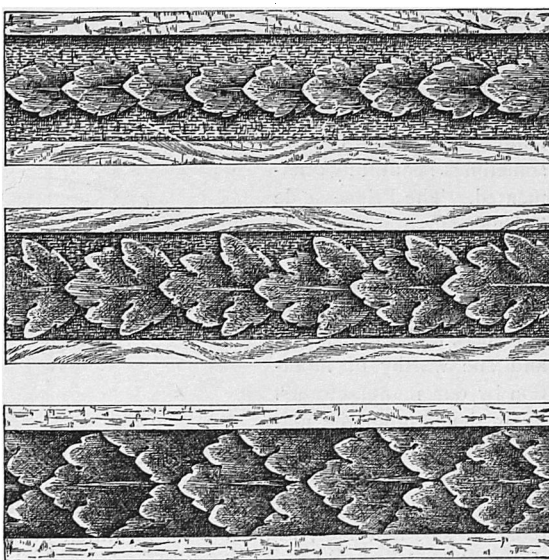
SHOWING MORE OR LESS EFFECTIVE TREATMENT OF A ROSETTE.

designs should be good, it is equally important that they should be appropriately used. The position a design is to occupy, and the amount of space to be covered, are always essentials to be considered. The best decoration may be rendered absurd if inappropriately used; in like manner, a design which would be admirable when



METHODS OF LOWERING A BAND OF DECORATION.

of a given size, and used in a certain position, might be very objectionable if much enlarged or reduced, or inappropriately employed as to position. The art student cannot be too earnestly advised to use intelligent common sense in designing as well as in the employment of decoration. Under all circumstances he should scrupulously



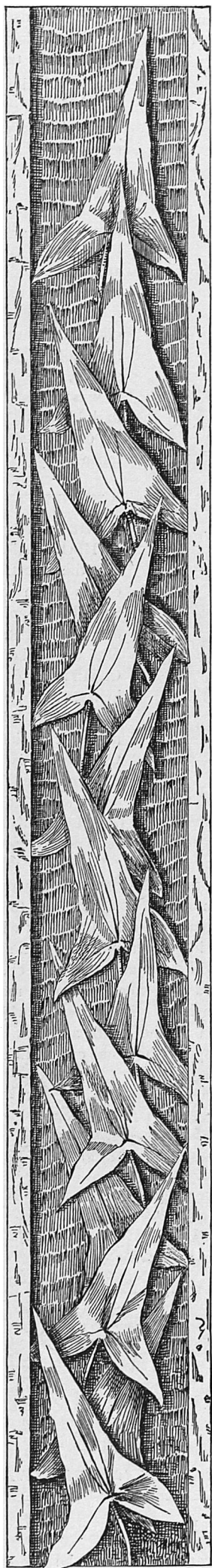
HORIZONTAL OR VERTICAL BANDS OF ORNAMENT.
BY BENN PITMAN.

avoid designs that are trivial and meaningless, or that do not illustrate some form or fact in nature, or that are not rendered interesting by historical or traditional association. Nondescript forms do not make decoration, and cannot, by any possibility, be made interesting. Adornment, worthy of the name, can be obtained only at the cost of study and intelligent effort. The ob-

ject of decoration is to give interest and added value to the object decorated; if it fails to do this, it is best to omit it.

There are four main sources of study and inspiration open to the student of decorative art. First, classic or traditional art forms, from Egyptian, Grecian, Roman, Romanesque, Saracenic, Celtic and Gothic work. Another source on which a certain class of decorators seem mainly to rely is French and Italian Renaissance of the fifteenth and sixteenth centuries. It consists, mainly, of ingenious, symmetrical absurdities, and human, animal and foliated extravagances, that the decorator of the future—we could hope of the present—will despise and avoid. Another wide field is open for study and use in artificial forms, mainly derived from architectural features and geometrical forms. Lastly, in the order here given, but primarily in importance, are natural forms realistically used, or more or less conventionalized, as the space they are to occupy is more or less circumscribed. It seems self-evident that realistic designs are alone worthy of adoption in panel decoration, or for the adornment of the principal spaces of any given piece of work.

For conventional lines of ornament, and for subordinate panel spaces, there is one style of decoration which is, in our opinion, more admirable than any other, and is one which we feel assured will grow in the estimation of the art student in proportion as he becomes acquainted with its variety and intrinsic worth, namely, the Gothic. It is not easy to convey those impressions which come best from travel and experience, but the young amateur who aims at excellence and originality, may be assured that he cannot afford to ignore the diaper, tracery and varied lines of decoration characteristic of Gothic work. It is a style of decoration peculiarly restful; it forms an admirable contrast to the life and vigor of natural decoration; it never tires, and is always suggestive of the wonderful religious structures of mediæval Europe, than which the world of art has nothing more imposing and beautiful. BENN PITMAN.



VERTICAL BAND FOR WOOD-CARVING. BY BENN PITMAN.



VERTICAL BAND FOR WOOD-CARVING. BY BENN PITMAN.